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Prof. H.V. Krishnanmurthy
*felicitated for his 50 years'
service to Karnatak Music*

95

Central Sangeet Natak Akademi Award Winners



Vocalist
M.A. Narasimbhachar



Saxophone maestro
Kadri Gopalnath

Wish you a prosperous 2004
&
Happy Sankranti

Veteran Vainike

T. Sharada felicitated by S. Krishnamurthy



ಪ್ರತಿ ವ್ಯಕ್ತಿಯ ಮತ್ತು ಒಟ್ಟಾರ ಸಮಾಜದ ಸರ್ವೋದಯವೇ ಭಾರತದ ಗುರಿವಾಗಬೇಕು.

.....ಮಹಾತ್ಮಾ ಗಾಂಧಿ

ಮಹಾತ್ಮಾ ಜಯವರ ಮಹದಾಸೆಯಾದ ವರ್ಗರಹಿತ ಸಮಾಜದ ನಿರ್ಮಾಣದತ್ತ ನಿರಂತರವಾಗಿ ಶ್ರಮಿಸುತ್ತಿರುವ ಸರ್ಕಾರವು ರಾಜ್ಯದ ಪ.ಜಾ/ಪ.ಪಂ., ಹಿಂದುಳಿದವರು, ಅಲ್ಪ ಸಂಖ್ಯಾತರು ಮತ್ತು ಗ್ರಾಮೀಣ ಮಹಿಳೆಯರ ಅಭಿವೃದ್ಧಿಗಾಗಿ ಹಲವಾರು ಯೋಜನೆಗಳನ್ನು ರೂಪಿಸಿ ಅನುಷ್ಠಾನಗೊಳಿಸಿದೆ. ಬಾಪೂಜಿಯ ಕನಸಿನ ಸರ್ವೋದಯವನ್ನು ನನಸಾಗಲು ಶ್ರಮಿಸುತ್ತಿದೆ. ಸಮೃದ್ಧ ಸ್ವಾವಲಂಬಿ ರಾಜ್ಯ ನಿರ್ಮಾಣದತ್ತ ದೃಢ ಸಂಕಲ್ಪದ ದಾಖಲಾಲು

- ಪ್ರತಿ ವಿಧಾನ ಸಭಾ ಕ್ಷೇತ್ರದಲ್ಲೂ ಸಾಮಾಜಿಕ ರಚನಾತ್ಮಕ ಕಾರ್ಯ ಜಟಿಲಪಟಗಳಿಗಾಗಿ ಎರಡನೆಯ ಅಂಬೇಡ್ಕರ್ ಭವನಗಳ ನಿರ್ಮಾಣ.
- ದೌರ್ಜನ್ಯಕ್ಕೆ ತುತ್ತಾದ ಜನರ ಸಾಂತ್ವನಕ್ಕಾಗಿ ನೇರ ಸಂವಾದ. 3274 ಪ್ರಕರಣಗಳಲ್ಲಿ ರೂ.6.73 ಕೋಟಿ ಪರಿಹಾರ.
- ಮಹಿಳಾ ಸ್ವಾವಲಂಬಿಗಾಗಿ ಕೌಶಲ್ಯ ತರಬೇತಿ ಕಾರ್ಯಕ್ರಮ. 4000 ಪರಿಶಿಷ್ಟ ಜಾತಿ ಮಹಿಳೆಯರಿಗೆ ರೂ. 400 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ ತರಬೇತಿ.
- 15000 ಪರಿಶಿಷ್ಟ ಯುವಕರಿಗೆ ವೃತ್ತಿಪರ ತರಬೇತಿ. 8000 ಪರಿಶಿಷ್ಟ ಜಾತಿ ಯುವಕರಿಗೆ ಕಂಪ್ಯೂಟರ್ ತರಬೇತಿ.
- ಲೈಕ್ಲೇಕೆವಾಗಿ ಹಿಂದುಳಿದ ಉತ್ತರ ಕರ್ನಾಟಕದ ಜಿಲ್ಲೆಗಳಲ್ಲಿ ಹೊಸದಾಗಿ 75 ಮೈಲಿಕ್ರ ಪೂರ್ವ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಆರಂಭ.
- ಹಿರೇರದಲ್ಲಿ ಉನ್ನತ ವ್ಯಾಸಂಗ 20 ಪ.ಜಾ. ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಆರ್ಥಿಕ ನೆರವು ರೂ.2 ಕೋಟಿ.
- ವಸತಿ ರಹಿತ ಪ.ಜಾ. ಯುವರಿಗೆ 15000 ಅಂಬೇಡ್ಕರ್ ಗೃಹಗಳು. ರೂ.60 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ 60000 ಆಶ್ರಯ ಮನೆಗಳ ವಿತರಣೆ.
- ಪರಿಶಿಷ್ಟರ ಹಿತರಕ್ಷಣೆಗೆ ಅನುಸೂಚಿತ ಜಾತಿ: ವರ್ಗಗಳ ಆಯೋಗ ರಚನೆ.
- ಪ್ರತಿ ತಿಂಗಳು ನಿಗದಿತ ದಿನದಂದು ನೇರವಾಗಿ ಸಚಿವರುಗಳಿಂದ ಸಾರ್ವಜನಿಕರ ಅಪವಾಲು ಸ್ವೀಕಾರ.
- ಸರ್ವೋದಯ ಶಾಲೆಗಳಲ್ಲಿ ಪ್ರತಿ ವಿದ್ಯಾರ್ಥಿಯ ಭೋಜನ ವೆಚ್ಚ ರೂ.350 ರಿಂದ 500 ಕ್ಕೆ ಹೆಚ್ಚಳ.
- ಮಾಧ್ಯಮಿಕ ಶಾಲಾ ಪ.ಜಾ. ವಿದ್ಯಾರ್ಥಿನಿಯರಿಗೆ ರೂ.250/- ಮತ್ತು ಪೌಠ ಶಾಲಾ ವಿದ್ಯಾರ್ಥಿನಿಯರಿಗೆ ರೂ.500/- ಕಲಿಕಾ ಪ್ರೋತ್ಸಾಹಧನ.
- ರಾಜ್ಯದಲ್ಲಿ ಒಟ್ಟು 17017 ಬ್ಯಾಂಕ್ ಲಾಕ್ ಹುದ್ದೆಗಳನ್ನು ಗುರುತಿಸಿದ್ದು, ಅದರಲ್ಲಿ 7628 ಹುದ್ದೆಗಳಿಗೆ ನೇಮಕಾತಿ. ಗ್ರಾಮೀಣಾಭಿವೃದ್ಧಿಗೆ ಹೊಸ ಆಯಾಮ. ಸ್ಪರ್ಣ ಜಯಂತಿ ಸ್ಮರೋತ್ಸವಗಾರ್ ಯೋಜನೆ.
- 37116 ಸ್ಮರೋತ್ಸವಗಾರಗಳಿಗೆ ತರಬೇತಿ ನೀಡಲಾಗಿದೆ. ಅದರಲ್ಲಿ 9284 ವ್ಯಕ್ತಿಗಳು ಮತ್ತು 27832 ಸ್ವ-ಸಹಾಯ ಸಂಘಗಳಿಗೆ ಸೇರಿದ್ದಾರೆ.
- ಇಂದಿರಾ ಆವಾಸ್ ಯೋಜನೆ
- ಗ್ರಾಮೀಣ ವಸತಿರಹಿತರಾಗಿ 33,299 ಗೃಹ ನಿರ್ಮಾಣ ಕಾಮಗಾರಿ 28,910 ಪೂರ್ಣ. ರೂ. 66.60 ಕೋಟಿ ವೆಚ್ಚ.
- ಗ್ರಾಮೀಣ ಆವಾಸ್ ಯೋಜನೆ
- ಒಡತನ ರೇಬೇಗಿಂತ ಕೆಳಗಿರುವ ಗ್ರಾಮೀಣ ಪ್ರದೇಶದ ಕಡು ಬಡವರಿಗಾಗಿ ರೂ.10.28 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ 4318 ಮನೆ ನಿರ್ಮಾಣ.
- ಸ್ವಚ್ಛ ಗ್ರಾಮ ಯೋಜನೆ
- ಐದು ಮೂಲಭೂತ ಅಗತ್ಯಗಳಾದ ರಸ್ತೆ, ಸಮುದಾಯ ಗೊಬ್ಬರಗುಂಡಿ, ಹೊಗೆರಹಿತ ಚೂಲಾ, ಗೃಹ ಮತ್ತು ಸಮುದಾಯ ಕೌಶಾಲಿಯ ಮತ್ತು ಶಾಲೆಗಳಲ್ಲಿ ಕೌಶಾಲಿಯ ನಿರ್ಮಾಣಕ್ಕಾಗಿ 27 ಜಿಲ್ಲೆಗಳಲ್ಲಿ 1300 ಹಳ್ಳಿಗಳ ಆಯ್ಕೆ. ರೂ.110.04 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ ಕಾಮಗಾರಿ ಪ್ರಗತಿ.

ಕರ್ನಾಟಕ ಮಾತೆ

Editor General
Karnataka Kala Sri

Dr. M. Surya Prasad

Phone : 2253975

Associate Editors : Usha Kamath Ph : 5598886

K. Ramamurthy Rao, Mysore

Ph : 0821-371899

B.L. Manjula, Ph : 5519227

Chief Patrons : S.K. Lakshminarayana (Babu)

Mysore, Ph : 0821-513414,

V. Krishnan, Ph : 3345665

Dr. A.H. Ramarao, Ph : 6691175

M. Bharadwaj, Ph:08182-222051

H.K. Ganesh, Ph : 56702763

H. Kamalanath, Ph : 6612244

Principal Advisers : Dr. R. Sathyanarayana, Mysore

0821-567891

T.S. Parthasarathy, Chennai,

044-459005

Guru Maya Rao, Ph : 2261816

Mattur Krishnamurthy, Ph : 3346404

Shyamala G. Bhawe, Ph : 3443900

Admn.Executive : Dr. H.N. Shivaprakash,

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Advisory Council : Dr. Manjunath Bhat Ph : 6647654

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T.A.S. Mani, Ph : 3441515

K. Balasubramanyam, Chennai,

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Ph : 3321641

Guru H.R. Keshavamurthy

Ph : 3320903

Pt. Parameshwar Hegde,

Ph : 3310039

Pt. Vinayaka Torvi, Ph : 3305701

Dr. Vasundara Doreswamy,

Mysore,

Ph : 0821-542814,

Ranjani Ganeshan, Ph : 6615127

Legal Adviser : C.Satyanarayana Shastri,

Ph. 6620138

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Correspondents: INLAND : Bangalore -

N. Ananthapadmanabharao, Ph : 5532658.

Kusuma Rao, Ph : 3222593

Katte Sathyanarayana Rao, Ph : 3604663

Mysore - K.Raghavendra Rao,

Ph: 0821 513517

Dr. V. Nagaraj, Ph: 0821-511133

Mumbai-B. Nagabhushan, Ph: 0251-2472475

FOREIGN : California : Malathi Iyengar

Ph: 818 788 6860.

Nacheketa Sharma - Ph: 001-650-960-6906

Lavanya Dinesh Ph : 717-576-8295

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EDITORIAL OFFICE :
"MUNIKOTI", NO. 8, SECOND CROSS
OPP. SRINIVASA MANDIRAM, BALEPET
BANGALORE - 560 053.
PH : 0 80- 22 5 3975

e-mail: gunagrahi@yahoo.com, drmsuryaprasad@yahoo.com

Articles, Photos, Write-ups, reports may also be sent to the following address :

Editor General, 446, Jaraganahalli P.O.

J.P. Nagar, Kanakapura Main Road,

BANGALORE - 560 078.

The book classic with regard to Lakshana (grammar) is the "Sangita Sampradaya Pradarshini" of Subbarama Dikshitar and it has remained so for almost a century.

The following are excerpts from an article written by Prof.V.Raghavan (1908-1979).

Sri Subbarama Dikshitar (1839-1906)

[The Composer and Author of "Sangita Sampradaya Pradarshini"]

In the history of Indian music in modern times, four musicologists stand out most prominently; but for their pioneering labours the continuity in our musical tradition would have been seriously impaired and the revival in the art that took place would have suffered in quality and substance. In the North, it was first Rajah Sir Sourindra Mohan Tagore and then Pt.Bhatkhande; in the South, Sri A.M.Chinnaswami Mudaliar first and then Vidvan Subbarama Dikshitar. The last was perhaps the greatest as he was an immediate scion and successor of the great composer Sri Muttuswami Dikshitar (1775-1835) and himself a musician and composer, "the direct representative of one of the most scientific of our Beethoven and Mendelssohn families", as Sri Chinnaswami Mudaliar described him. His Sangita Sampradaya Pradarshini can be compared to a huge and permanent dam which impounded and preserved the music of the golden age of Karnatic music. Practising musicians, theorists, editors and publishers of recent times have been continuously drawing sustenance from it. Subbarama Dikshitar would not have undertaken this magnum opus but for the prompting and insistence of Sri Chinnaswami Mudaliar, a Superintendent at that time in the Madras Government Secretariat, a Christian with a consuming passion for Karnatic music. Having started on his gigantic project

of presenting Oriental Music in European Notation, he sought out representatives of the direct shishya-parampara of Tyagaraja like Walajahpet Krishnaswami Bhagavatar and wrote out 800 pieces of Tyagaraja and other composers in Staff Notation, checking his scripts with the aid of violinists trained in Western music who were asked to play them by sight. Chinnaswami Mudaliar circulated widely the first issues of his "Oriental Music". The public response was meagre though leading men of culture, as also the Press, did praise him for his monumental undertaking. The publication and Mudaliar's undaunted pursuit of his objective produced a result of momentous significance, namely his coming into touch with the Ettayapuram Samsthanam and the court-musician there, Vidvan Subbarama Dikshitar. In The Hindu and in the pages of Oriental Music, these two figures, Subbarama Dikshitar and Chinnaswami Mudaliar, corresponded; the former called the latter an avatara-purusha and the latter, accepting the former as Guru, got him thrice to stay with him in Madras and to enlighten him further on the science and art of Karnatic music and the intricacies of the raga system, and the gamaka-s, in particular. Subbarama Dikshitar thus stayed with Mudaliar for a period of three to four years in all and helped him to write down many of the compositions of Muttuswami Dikshitar. The Rajah of

(Continued on page 6)



Accompaniment in music recitals

If a man is known by the company he keeps so is a musician. He just cannot get along with anyone. Generally, solo singers or instrumentalists, always let the organisers of concerts and conferences know in advance the accompanists they favour on the percussion and melodic instruments like violin, mridanga, tabla, sarangi or harmonium as the case may be. Something going amiss in such a pre-arrangement makes them jittery and uncomfortable.

A delayed flight to Delhi of the tabla wizard Zakir Husain a couple of years ago put the flautist Hari Prasad Chaurasia in a spot and he was forced to play a prolonged alap till Zakir appeared on the stage. It is true that because of repeated exposure both the soloist and his accompanist get to know each other's pulse —the heartbeat of each other's art and creation. Each begins to forestall the other's next move and the listeners reap a rich harvest of joy.

When on the other hand, the two mismatch, the outcome is not difficult to imagine. You might have seen a cartoon with a tabla player about to hammer the singer's head with an uplifted drum and the latter doing likewise with his tampuras. The main artistes just cannot put up with what in their opinion is bad accompaniment. One remembers having heard 'Abey kya kar rahey ho' and many other outbursts in the course of some broadcasts and public performances. Once the late and peerless sarangi player Gopal Mishra who was not in an altogether sober state of mind, while giving a 'Lehra' to Lallan Babu, a pakhwaj player of Bihar at the Red Fort, Delhi, provided a variable, unsteady melodic line to the latter's solo, who as a result either overstepped or fell short of the tala's target. An exchange of hot words ensued. Another musician went on the stage to mark the rhythm with his hand beats and see the recital to its end.

With some noble exceptions, the gentle art of musical accompaniment, in the North has generally generated into a veritable cockpit, in which blows and counter blows are freely exchanged and each musician tries to outwit the other. To accompany is a subtle, gentle art in which the accompanist not only traces the melody but in a succinct and suggestive manner stirs the imagination of the performer, inspires fresh ideas in him and even show the way to unexplored paths of melody but never at the expense of the main performer.

In this regard, it is noteworthy that Karnataka music, one feels has evolved a really healthy tradition of accompaniment, which does not encourage either obtrusiveness or passivity on the part of the accompanist.

Sad demise: H. Shyamalamba, an ardent lover and patron of classical music, a traditional housewife and the inspiring wife of H. Kamalanath, President, Bangalore Gayana Samaja passed away last month. **GUNAGRAHI** condoles her sad and sudden demise.

-----Karnataka Kala Sri Dr. M. Surya Prasad.

(Continued from page 6)

Ettayapuram in Tirunelveli District had been an ardent patron of Sanskrit learning, of Tamil scholars and poets, and of musicians and astrologers and, seeing the indications of glory there, told Baluswami Dikshitar that Subbarama Dikshitar would be a second Muttuswami Dikshitar and that Baluswami should adopt him as his own son.

The circumstances that led to the fruitful friendship and co-operation of Subbarama Dikshitar and Chinnaswami Mudaliar have already been recalled. Mudaliar had laboured hard, faced acute difficulties, and had reached a stage where he was unable to publish all the material that he had written down. Mudaliar's eyesight had also been seriously affected by his labours and he was unable to publish the Dikshitar pieces he had reduced to notation with Subbarama Dikshitar's assistance. On the occasion of the installation on the gaddi of Jagadvira Rama Venkateshvara Eddappa, Rajah at Ettayapuram, in 1899, Mudaliar visited Ettayapuram and personally appealed to all those who mattered, including the Rajah himself, to ensure that his unfulfilled mission would be completed by the Samsthanam. He said that Subbarama Dikshitar should be urged and helped to publish in notation, at least in the Telugu script, the entire music of the Dikshitar school. Subbarama Dikshitar himself records that Mudaliar's appeal was that

Subbarama Dikshitar should put down in writing and notation everything that he knew, without hiding anything. To quote from the English Preface by C. Nagojee Rau (a well-known figure in music circles in those times) to the original Telugu edition of the Sampradaya Pradarshini, "Sri Subbarama Dikshitar, though unwilling at first to part with what he naturally regarded as a precious heirloom to be jealously guarded and retained in his family, yielded in the end to the wishes of his master and patron, the Rajah". Sri Nagojee Rau adds, "To what extent we are indebted to the gentleman named above (i.e. Mudaliar) could be realised if it be remembered that BrahmaSri Subbarama Dikshitar is now an old gentleman and that his great learning and knowledge and the store of music literature in his possession would, in the course of nature, have been lost to the world in a few years if this work had not been published now". Subbarama Dikshitar worked on this book Sangita Sampradaya Pradarshini for more than four years. Its printing began towards the end of December 1901 and while it was in progress, to quote the words of the Tamil Preface by R. Srinivasa Iyengar to the original edition, "Matangi Devi, presiding Deity of Music, drew to Her own World Her beloved Devotee Sri Chinnaswami Mudaliar". (To be concluded in the next issue).

It is a happy thing to note that the Central Sangeet Natak Akademi, New Delhi, the prestigious body actively engaged in the activities pertaining to music, dance, drama, has bestowed its esteemed award on two of the great musicians of Karnataka.

Veteran vocalist **M.A. Narasimhachar** and the saxophone maestro **Kadri Gopalnath** are the awardees. **GUNAGRAHI** congratulates them.



Dr.A.H.Rama Rao & Sudha Rao pagewere

Harmonious Karnatak music
Producing Karnatak music in the harmonium is a difficult task. The subtle gamakas can not easily be reproduced in the keyed-instrument. C. Ramadas, who is also a violinist, is actively engaged in rendering harmonium recitals. He impressed the rasikas with one such recital at Adarsha Bhavana auditorium during the Adarsha Navarathri Sangeetotsava. The raga elongation in Athana for "Sri Mahagana pathini" covered all the corners of the raga. The concert was lively in a delightful spurt of precise tones, showering out dazzling cascades of artistically patterned phrases. Beautiful, artistic, technique-oriented and most of the times aesthetically-pleasing musical phrases floated out of the keyed instrument descending in space, spiraling upwards again, then twirling downwards, always following the path shown by his raised left hand index finger. "Sarasa saama daana" and "Sogasujoodatarama" in stag-

gered tiers were well reechoed by the violinist Dr.Natarajamurthy.

The expositions in detail were like greased lightning with phrases traversing the octaves smoothly. Seasoned Anur Dattatreya Sharma (mridanga) and A.V.Kashinath (khanjira) rose to the occasion in enriching the recital.

Ramakanth regales

The seasoned singer R.S. Ramakanth with vast stage experience did comparatively well in his performance for Bangalore Gayana Samaja during the 35th music conference. One wished there was more depth in his singing. It was also intriguing to see him sing referring to sheets of paper on the stage. T.K.V.Rama nujacharyalu (violin) gave a creditable account of himself as an accompanist. Young H.S.Sudheendra on mridanga imparted lively and strong laya backing and Dayananda Mohithe on ghata was useful. As the son of veteran vocalist R.K.Srikanthan he is gifted in many ways. This got itself reflected in the appropriate selection and their execution of compositions. A Patnam

REVIEWS

Subramanya Iyer's varna in Devamanohari gave a fine start to the recital. An interesting Jayachamaraja Wodeyar krithi "Chintayami satatam" in Dheeravasantham was enriching. Apt to the day he sang Vaara krithi by Dikshitar on Shukra ("Sri Shukra Bhagavatam" set to Pharaz raga) in a majestic tempo. His vistaras in Sriranjini (Sogasuga mridanga talamu) and Hindola (Neerajakshi Kamakshi) spoke of his equipment and industry. Thyagaraja's "Nannuganna talli" in an enjoyable Kesari raga kept up the tempo. He impressed the rasikas with his detailed Dhanyasi. Thyagaraja's quaint krithi 'Nee chitthamu nishchalamu' was endearing. Ramakanth reached the acme of his artistry in presenting raga, tana and pallavi ("Chakkani Saamikidi manchi samayamidi ra nedu") in the frame of mishra jhampe tala. The tani avartana by Sudhindra and Mohithe was excellent.

Splendid Srinath

It was refreshing to hear the seasoned flautist T.R.Srinath's recital at Sri Sharada Pravachana Mandira,

Jayanagar held under the banner of Suswaralaya College of Music and Kalashritakalpaka. The two-day annual festival of the College was marked by the honouring of the veteran mridangist M. Vasudevarao and release of a CD and an audio-cassette rendered by veteran singer Padma Gurudatt and brought out by the College. He was accompanied by young H.N. Bhaskar (violin) and the giant of mridanga Dr. T. K. Murthy (mridanga) and seasoned B.S. Purushottam (khanjira). The atatala Bhairavi vama was the first item rendered with great relish. The pallavi and chittaiswaras were presented in two kalas and the following charana and ettukadais came before us in madhyamakala. Uttukkadu Venkata subba iyer's "Sri Vighnaraja" in Gambheera Nata was mellifluous. There was not a single false note or blurred passage and it was all music of classical divinity when "Vinathasuta vahana" in Jayanthasena raga by Thyagaraja was rendered in a crisp gait. The thrusts he invested into the delineation of Poorvi Kalyani were apt to the ragabhava. Shyama Sastry's

demanding krithi "Ninnuvinagamani" set to viloma chapu tala had the artistic ingredients of twists and turns which ratified the ragaswaroopam. The kalpanaswaras bore the stamp of his originality with a taut rhythm. "Hechcarikaga raara" (Yadukula Kambhoji) and "Evarani" (Devamritha karshini, both Thyagaraja krithis) evoked a pleasurable experience. Hindusthani Kapi ("Inthasowkhyam", Thyagaraja) and Kokilapriya (a raga, tana and pallavi ("Nannu borovarada Sri Ramachandra" in trishra tripude and trishra nadai) were effective. The pallavi-essay brought to light the inexhaustible potentialities of the artiste. Srinath's blowing technique was precise and sustained the tonal purity and classicism. His tuttukkanaras could easily and correctly relate the sahitya of the songs to the avid rasikas. His mastery over the flute came in bold relief. Both the raga and sahitya bhava of Behag and "Kandu dhanyanaade" was endearing. **Manju Bhargavi mesmerises** Kuchipudi natya belongs to theatrical dance tradition. It is highly accessible to audiences because of its narrative style

and its fusion of movement and dance technique with mime (abhinaya). Expert danseuse Manju Bhargavi enthralled the lovers of dance with her neat and tidy Kuchipudi natya at the SSMRV Dental College auditorium under the aegis of SVN Music academy. The whole gamut of the Kuchipudi form namely content, technique, music, décor, costumes and make-up everything was authentic and rewarding. Her nritta was sprightly and she gave wide scope to abhinaya through gestures and facial expression which appealed to the audience. Her entry and exits were stylised and she walked on the stage on a given gait in two or three speeds. This enabled the rasikas to grasp in the very entry of the dancer, her command over the tala and laya. Her recital was full of nritta hasthas, charis and other nritya sequences. In the unfolding of Usha Parinayamu (Reetigowla) by Chidambara Kavi taken from the Yakshagana her varied charis drew the attention of the cognoscenti. In this pravesha daruvu, Usha, the daughter of Banasura gives her self-introduction. Manju Bhargavi be



M. Bharadwaj page Tarangini, a work on the life of Krishna portrays Krishna's life from childhood to adulthood in several hours' duration. In one section of this piece called the Balagopala Tarangamu the dancer dances on a brass plate demonstrating her technical skill. Manju had selected one such bit. First she graphically presented the pranks of Krishna. Then she wove such patterns and movements as done on a brass plate but actually without the plate. And later she took the brass plate kept in front of the stage and with joy and zest unleashed nritta of a high order. Earlier, her presentation of Thyaga raja's first pancha rathna krithi "Jagadaanandakaaraka" in Nata merited commendation. Her disciple Keerthi did proud to her in portraying the greatness of Devi on the basis of "Kanjadalaayataakshi". Vedantham Srirama Sharma (nattuvanga), Rama Jagannath (vocal), NS Rao (flute), Nagaraj (violin) and Ganesh (mridanga) were the success-

ful accompanists.

Sheela scintillates

The well-blossomed sangeetha vidwath of seasoned singer M.S. Sheela expressed through a strong, trained, melodious voice that cruised three octaves impressed the large audience at Bangalore Gayana Samaja. Sheela sang for M.A. Nara simhachar Music Foundation after being felicitated with the title "Gaana Varidhi" by Prof. S.K. Ramachandra Rao in the presence of the veteran vocalist M.A. Narasimhachar and other rasikas during the Foundation's second anniversary celebrations. That she has an amazingly intuitive understanding of the sookshmaas of classical music—the nuances that make a raga or a sangathi sparkle hooking the listener's heart to its melody, came to the fore throughout her recital. Sheela opened with the famous Daru "Maathe Malaya dhwaja" (Khamach) with a fine chittaiswara. "Sharadaye karuna varidhiye" (Todi) by Vijayadasa not only helped her consolidate the smoothness of her voice but also set the moods of the rasikas for the ensuing feast of music. The

kalpanaswaras in the taut technical framework of laya provided another dimension to the concert. Without exaggeration of any aspect of Karnatak music—raga, keerthana or swaras—she made her recital sound and solid. The raga version of Sriranjini ("Maru balka") was something like an appetiser for a full feast of Kamavardhini (Kashirama kriya) later for a Dikshitar's majestic krithi "Ramanatham bhajeham". She opened out a world of tranquility by singing "Sri Hari kaayo Karuna nidhiye" (Mahipathidasa) and "Saaramaina". Dr. Jyotsna Srikanth (violin), Anoor Ananthakrishna Sharma (mridanga), Guruprasanna (khanjari) and M.A. Krishna murthy (ghata) successfully caught up with the grandeur of Sheela's exposition.

TVS shines

Veteran vocalist T.V. Shankaranarayanan who is tipped for this year's prestigious "Sangeetha Kalanidhi" award of Music Academy, Chennai sang in his usual style and form. He delighted the rasikas at the SSMRV Dental College auditorium with his well-set track of performance

held under the aegis of SVN Music Academy. V.Praveen's mridanga support was as usual spirited. Young N.Amrith, who has recently been elevated to the "A" grade by the Akashwani, came out with flying colours as an accompanist of merit. He began with a Ganapathi Sachchidananda Swamiji's composition "Jaya Jaya Ganapathi mangalkari" in Hamsadhwani raga. Soon he picked up the momentum with the kalpana swaras in variegated forms and patterns. "Gaayami tava naama nirupamam" was soothing. He dwelt upon Saranga Tarangini raga in detail and rendered GNB's "Samana rahithe" krithi with chittaiswaras. He further beautified it with swaras. And the swaras around "ri" were really an audio treat. Thyagaraja's prize-krithi in a rare Chyatarangini raga "Kripa joochutaku" was crisp. The delineation of Todi for his favourite rendition of "Taaye Yashoda" was superb. The myriad ways that he sang "Kaalini nilambi" compelled attention. The presentation of Shankarabharana for "Saro jadalaneethri" and neraval at "Kori vachchina" was endear-

ing. It was interesting to see the violinist prompting him when he forgot a line from the song.

Nithyashree in her elements

The Academy of Music led by K.K.Murthy, a renowned patron of classical music and the architect of the world famous Chowdaiah Memorial hall held its annual two day Karthik Festival last week. Vocalists Nithyashree Mahadevan and Trichur V. Ramachandran were the artistes featured during the festival.

One of the prominent and well-equipped singers of the present generation Nithyashree Mahadevan was in her usual elements. Though she seemed to have some voice problems in the upper registers, the end-effect of her concert was positive. Adding glory to her renditions was her violin-accompanist Dr.Jyothsna Srikanth. The laya pep was given by Shivakumar (mridanga) and the evergreen ghata-player Sukanya Ramgopal.

The raga alapanas and song rendering reminded me of her grandmother D.K. Pattammal. She launched her recital with a lively Kedara gowla varna (Samidaya). Narayana Teertha's Bhoopali

keerthana "Srimannarayana" and Thyagaraja's "Smarane sukhamu" (Janaranjini) were rendered heart-warmingly. A few bars of swaras for "Rama nama" were scholarly. It was rather disappointing to hear a Haridasa pada "Saamanya valla Sri Hariya seve" sans neraval and swaras and particularly when the pada was prefaced with a detailed ragaalapana. Dikshitar's "Neelotplambam" (Reeti gowla) and Shivan's "Inda paramukha" showed her good grounding and kept up the tempo of the recital. Raga Dhanyasi was built up methodically. Her smooth flowing voice and good training made the rendition of Shyama Sastry's "Meenalochani brova" an impressive exercise. Speedy virtuosity could also be noticed in the swaravinyasa. She mounted detailed raga alapana and a plethora of swaras for Thyagaraja's krithi "Nannu paalimpa" and demonstrated her all round equipment. "Krishna nee begane baaro", "Narajanma bandaaga", a Tamil composition, a Meera bhajan and a ragamalika tillana accounted for the agenda of

her recital.

TVR resonates

Veteran vocalist Trichur V. Ramachandran revealed his musical gifts on the second day of the festival. His rich and resonant voice and the birka-oriented sangathees had the genuine Karnatak depth, dazzle, sweep and subtlety. The imprint of his Guru GNB was conspicuous by its omni-presence. His concert backed up by talented violinist H.K. Venkataram and young mridangist Arjun Kumar began with the popular Begade varna. GNB's "Kaliyuga varadane" (Nata) and Thyaga raja's "Entha raani thanakentha poni" (Hanikamboji) were endearing. "Srinivasa" (Sri ranjini) and "Ninnina" (Purandaradasa, Saramathi) could have been more effective with perfectly enunciated sahitya bhaava. Shyama Sastry's Bhairavi swarajathi was sung with due regard to its majestic structure and gait. "Ranjani Niranjani"

(Ranjani raga, GNB) was pleasing. But the singing of Thyagaraja's "Rama katha sudha" (Madhyamavathi) was marred to a certain extent by the speed adopted by him. The kalpana swaras in particular seemed to feed his mathematical appetite.

Confident Reshu

Young and petite B.K. Reshu, trained under Jyothi Pattabhiram of Sadhana Sangama Dance center, exuded confidence and conviction in exposing her latent talents and correct understanding of the art of Bharatanatyam. In her performance held at Ravindra Kalakshetra she successfully dealt with the varied aspect of the dance form. She gave a brief account of her nritta abilities in the Ganesha stuti "Ikshudanda dhara" (Gambheera Nata) and artistically sketched the attributes of Lord Ganesha. Natesha Kauvthuvam (Hamsadhvani) was marked by interesting postures. Her nritta fur-

ther blossomed in the Mohana swarajathi. Reshu had opted for a Kannada varna by flautist Dwaraki Krishnaswamy. This padavarna beginning with "Bhuvanasundarana karetaare" had the theme of a Radha yearning for Krishna. Though the jathis seemed to be simple Reshu executed them with full seriousness. In the abhinaya portion she demonstrated commendable involvement. Yet another Krishna-theme was unfolded in the post-interval session on the basis of a Uttakkadu Subbaram's Athana kriithi "Madhura madhura Venugopala". Mysore Yoganarasimha's "Shivastuti" in Vachaspathi raga was well explored in rendering varieties of bhangis and innocuous nritta. Guru Jyothi Pattabhiram (nattuvanga), Sharma (vocal), Venugopal (flute), Gurumurthy (mridanga), Madhusudan (violin) and Prasanna (morsing and khanjira) imparted lively support. *

Dr. RADHA BHASKAR, Seasoned singer, Editor of the reputed 'Samudhra', a magazine dedicated to music, dance, drama and art cinema, published from Chennai, writes:

Dear Dr. Surya Prasad,

I have been reading your magazine 'Gunagrahi' regularly with considerable interest. The editorial of November issue is good foot for thought, specially for organisers. With such a profusion of concerts, without any consideration for quality, Karnatak music seems to be going in a totally different direction as if it is meant to entertain the masses. Since it is not looked at with the seriousness that is intended to go with the system, concerts have become mere get togethers where people come and go as they like. It is time something is done to curb this trend.

--- **Dr. Radha Bhaskar,**
Editor, Samudhra.

SAMUDHRA'S 1st ANNIVERSARY CELEBRATION

Samudhra magazine(dedicated to music, dance, drama and art cinema) celebrated its 1st Anniversary on 16th November at Mylapore Fine Arts Club. It is the only magazine of its kind dealing with contemporary aspects of fine arts, so that one can understand the nuances of the art and enjoy it better. The anniversary issue of Samudhra was released by veteran actor ARS and received by A.Natarajan(former director, Doordarshan).

Release of the Music directory-2004

Mudhra's Music Directory 2004 was also released by Dr.Nalli Kuppuswamy Chetti and the 1st copy was received by eminent musician Aruna Sairam. This book contains names, addresses and phone no. of all Karnatic musicians, music organizations, music instrument shops and music related personalities, dancers, drama troupes etc. For details about the magazine or music directory, contact – Radha Bhaskar, noted vocalist cum editor , Samudhra, 118 A Ramnaicken street, Nungambakkam, Chennai – 600034. Phone – 28220453/ 9840072821/ 311 63330 or visit- www.samudhra.com

Cassette and CD for tiny tots



Veteran and versatile vocalist Saroja Natarajan of Bangalore has brought out an audio cassette / CD titled “Ghana Daayini”, comprising of 20 small and simple songs of great composers like Dikshitar, Tyagaraja and Purandara Dasa. This is devised for the tiny tots, and rendered by the tiny tots, hoping to enthuse and encourage them to learn Karnatak Music.

Before threatening the tiny tots with tough, dry but strong foundation of Swarawalis, Alankaras, Geethas, Swarajathys and above all the toughest Varnas. Children can be taught these little pieces to inject –rhythm concept, shruti concept, voice and octave range, repeating concept and above all confidence of singing to the applause of the listeners. Children will not only please the listeners by singing songs right away even before learning to read or write but they will also be motivated to learn further. If a child is exposed to ancient Karnatak music, which is of divine origin at a tender age of lisping infancy, the child will develop liking for the art.

Please contact Saroja Natarajan on Tel. +91-80-5250618 or write to her at “Shankara Gana Nilaya, 1009E, 17th E Cross, II Stage, Indiranagar, Bangalore 560038, Karnataka, India.

Saroja Natarajan is a well known vocalist who has been in this field for over 5 decades and winner of many awards such as “Sangeetha Kala Ratna”, “Sangeetha Sharada”, besides Karnataka Kalashree from the Karnataka Sangeetha Nrithya Academy. Groomed by stalwarts like Mathoor Shankara Murthy (paternal uncle), Ariyakudi Ramanuja Ayyangar, Madurai Krishnan, Ayyalore Krishnan, Muniganti Venkata Rao of Kakinada and Ambe Dos Apte of Hyderabad (Hindustani) Saroja has given hundreds of concerts all over the country and toured many times to UK, Germany, France, Switzerland, Netherlands etc. conducting workshops, lecture-demonstration and also provided vocal support to Kuchipudi, Bharathanatya and kathak dancers.—**Padma Thangavel.**

Nadasurabhi's 10th annual festival held

A 10-day Music and Dance festival was hosted by Nadasurabhi Cultural Association, Koramangala, as part of its tenth annual festival, between 15th November 2003 and 24th November at the St. John's Conference Hall. The festival featured all eminent artistes and was celebrated on a grand scale. It was the first of its kind in this part of the city.

The fest was formally inaugurated on 15th November 2003 by lighting the traditional lamp, by S. Krishnamurthy, musicologist, retd. station director of AIR, Bangalore, and grandson of the great composer, Mysore Vasudevacharya. The Presidential address was delivered by K.S.S.Raghavan and a souvenir was released on the occasion by Air Marshal P.M. Ramachandran.

The inaugural concert was by R.K.Srikantran. He presented a delightful concert, not deviating a bit from the tradition. It was a purely classical treat with a detailed 'Nata Kuranji' and a RTP in Mohana. The next day, it was an eloquent and highly enthralling concert by T.N. Seshagopalan, the highlight of the concert being Poorvi Kalyani and a masterly rendering of RTP in Hindola, with intricate swara prasthanana. Then followed the pleasant violin duet by the famous Mysore brothers - Nagaraj and Manjunath. They gave a brilliant, exciting performance. 'Bhairavi' (Upacharamulanu - Thyagaraja) was the piece de resistance. Dr. N. Ramani's mellifluous flute recital, on the next day, left the audience spell bound. The king of the instrument exhibited real mastery in his presentation of 'Mohanam' and RTP in 'Kapi'.

The Bharatanatyam recital 'Navadarshanam' by

Padmaja Suresh and party on the 19th was quite attractive, in spite of some technical problem in the beginning.

M.S.Sheela gave a very satisfactory concert. It was a soulful performance with well planned alapana and swara prasthanana for 'Saveri' and exhaustive Shankarabharana (Manasu Swaadhinna - Thyagaraja).

Melody Queen Sudha Raghunathan attracted a full house for her concert. Starting with brilliant 'Mathe Malayadhwaja' (Daru of Muthaiah Bhagavathar), gave a number of interesting pieces. The main raga Todi was presented with full depth and Koluvamaragada was full of Bhava. Vibrant 'Brahmamokate' in the end raised the spirit of the audience.

Veteran T.V.Shankaranarayanan's concert was pleasing and perfect in all respects. A brisk 'Saveri', a detailed Kambodhi (Marakatha Valli) and his popular Brindavana Saranga RTP earned big applause.

T.M.Krishna displayed his seasoned artistry. His breezy Saveri Varna, leisurely 'Manji' and 'Bhairavi' (Balagopala) in totality and roller-coaster pattern of swaras spoke much of his rich talent and vigorous practice.

Senior artiste R.A.Ramamani on the concluding day gave a good show too. A soothing 'Kanakangi' for a composition of Bellary Seshagiriachar, and a fine unhurried presentation of 'Bhairavi' for Rakshabettare of Thyagaraja had classical impact.

The Koramangala audience rejoiced the 10-day grand treat, which was all free, and were a happy lot in the end, looking forward for yet another treat of the kind soon.--**Harini Raghavan.**

N.Rajagopalan, IAS (Retd.), Carnatic Classics, Author 'Garland' series, Chennai writes:
Dear Sir,

The 'Legend of the Legendary' of the Editor General 'Gunagrahi' in Nov. issue is a fitting tribute to veteran Dr.Semmangudi Srinivasa Ayyar, hailed for long as 'Pithamaha'. Few had lived like him for the long span of 95 plus years, for 77 years after debut (at the age of 18); few had been on the concert stage for 75 plus long years and remained the most respected vidwan and Guru.

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S.K. Lakshminarayana (Babu) Page

.L.E.I.S.U.R.E.

PHOTO QUIZ

Name this dance form?



SOLUTION TO PHOTO QUIZ

ISSIPO

1. What do you know about Bhinna Shadja raga?
2. Give its scale?
3. Name the Thyagaraja-kriithi in it?
4. What is meant by Bharatha Vakya?
5. What is a Bhashaanga raga?
6. Give examples for the above?
7. How are the ragas classified in Hindusthani music?
8. What is a Bharya raga?
9. What is Abhog in Hindusthani music?
10. What are the other parts of Abhog?

SOLUTION TO QUIZ...15

1. It is a janya raga derived from the 9th melakarta.
2. s r g r p m p n s—s n p m g r s.
3. "Santivaaravandana".
4. The benedictory verses or verses in honour of Bharatha, figuring at the end of dramas.
5. It is a janya raga which takes a foreign note in specified sancharas for the sake of rangakatha or aesthetic beauty.
6. Bhadravi, Kambohji and Bilahari.
7. Ragas are classified into Ragas, Raginis, Putras etc.
8. Literally means a wife raga; same as ragini.
9. Six male ragas were recognised and to each of them were assigned five bharya ragas.
10. The fourth and the concluding section of a melody in Hindusthani music.

ANNOUNCEMENT

All Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindusthani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

All The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in the current issue of **GUNAGRAHI** by post and/or through e-mail on or before 8th of every month.



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